

THE CARMELITE

AUGUST 7, 1930

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This Issue in Miniature

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AND—bringing up the rear as usual—but far from taking a back seat—
THE CARMELITE JUNIOR.



"THE SEA-GULL"

A LINOLEUM CUT BY PETER FREIDRICHSEN, FROM A SCENE IN THE TCHEKOV PLAY TO BE PRODUCED AT CARMEL PLAYHOUSE BEGINNING FRIDAY NIGHT

Carmel News

COUNCIL MEETING

Following is a summary of the principal proceedings at last night's meeting of the Council:

STAFF.—The resignation of Judge Alfred P. Fraser was received. In accepting it, the Council expressed appreciation of his services and their regret that he felt it incumbent upon himself to tender his resignation. Mr. Richard Hoagland, deputy city clerk, was appointed city judge and deputy license collector, with an increase in pay. William Askew, foreman of the street crew, was promoted superintendent of streets, but to continue his present work, with a nominal increase in pay. The realignment of staff results in a reduction of the city pay-roll by approximately sixty-five dollars per month.

STREET GRADES.—Prompted by a letter from the owners of the Sun Dial apartment house, the Council again considered the matter of a difference in side-

walk grades on Monte Verde, between Seventh and Eighth. No official grade is recorded, it was said. Temporary remedies for the present dangerous condition were ordered to be carried out under the direction of the Commissioner of Streets.

SAFETY.—An ordinance prohibiting the riding of "horses, mules or donkeys" on Carmel beach was given its first reading. Prohibition of the sale of fireworks was further discussed, but no action taken pending investigation of ways and means whereby the display at the beach on the night of July Fourth would still be possible without the attendant dangers of the unrestricted sale of fireworks. Representatives of the Pacific Gas and Electric Company presented for consideration a model ordinance designed to protect gas consumers from the dangers arising from the use of unapproved appliances. A conference with local plumbers will be held before definite action is taken.

SANITATION.—An application from a resident of Carmel Woods for permission to connect with the city sewerage system was denied. During the discussion, the question of the possible annexation of the outlying territories was brought into the picture, the contention being that if outside residents wished the conveniences paid for by city taxation they should effect annexation.

LEGAL ADVERTISING.—Held over from the previous meeting to afford the "Pine Cone" an opportunity to establish its qualifications under the law, the bids for legal advertising were again taken up last night. As on the previous occasion there was no representative of the "Pine Cone" business department present, but a telephone message brought Hal Garrott, one of the owners. The Carmelite was represented by J. A. Coughlin. With the City Attorney as judge and the Council as jury, the two representatives presented their cases. The "Pine Cone" submitted affidavits pertaining to the length of time the paper had been printed in Carmel, and claimed to be eligible. The Carmelite submitted that while the "Pine Cone" possibly qualified under one provision of the law by stretching a point or two, it clearly failed to qualify under a further requirement of the same law; and that if the letter of the law were followed The Carmelite alone was qualified to bid. Inasmuch, however, as the "Pine Cone" would qualify on August thirty-first, there was no desire on the part of The Carmelite to force the contract on a technicality; there was no desire to take advantage of the law as it stood to eliminate competitive bidding. City Attorney Campbell upheld the contentions of

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The Carmelite and ruled that the "Pine Cone" was not now qualified, but he agreed that it was desirable in the public interest to await until both papers were on an equal legal footing.

The Carmelite's bid was at the rate it has charged for the past year, effectively one-third lower than the city paid previously; the "Pine Cone" cut all their previously bids considerably. They claimed "low bid," but technical differences in the respective mechanical details of the papers left that a debatable point. The Carmelite's contentions having been upheld on the main points involved, it waived its legal right to the contract so that both bids could be rejected and new bids obtained as soon as the "Pine Cone" is qualified to compete.

ADVISORY BOARD

Possible annexation of the residential districts adjacent to Carmel was the principal matter brought out a meeting of the Advisory Board on Monday evening. Professor Preston W. Search presented a resolution in connection with the proposal, but recommended that no hurried steps be taken.

The meeting was called primarily to re-open the well-known Murphy matter at the request of the Council, but as no new solution was put forward, the board found no occasion to alter its previous recommendation.

FATHER MESTRES

The Monterey "Herald" yesterday published the news of the death of the Rt. Rev. R. M. Mestres, which occurred in San Jose on Tuesday night.

Father Mestres was one of the most prominent of the Catholic clergy on the coast and had been in charge of Carmel Mission for the past thirty-seven years.

CARMEL MUSIC SOCIETY

Artists to appear during the winter season of the Carmel Music Society were selected at a meeting of the directors held Tuesday evening at the home of Mr. and Mrs. Henry F. Dickinson.

The season will open with a return engagement of Giesecking. Following the noted pianist will be the Aguilar Lute Quartet from Spain; Mina Hager, contralto; and Pialigorsky, the Russian cellist.

THE JOHONNOT STUDIO

Giving practical effect to their theories of color harmony and related subjects, Mr. and Mrs. Ralph Helm Johonnot are opening a studio in the new DeYoe building next Tuesday. More extended mention of the studio and its purpose will appear in the next issue.

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OLIN DOWNES
LINOLEUM CUT BY
MOIRA WALLACE

OLIN DOWNES AT THE PLAYHOUSE

Discussing the music of Spain before a large audience Wednesday morning in the Carmel Playhouse, Olin Downes indicated that "a democracy in music" and "aristocracy in taste" are two characteristic features of the musical society in Spain. Having closely observed both the art music and folk music during his recent stay in Spain, Mr. Downes spoke with great understanding of this music, which, reflecting the life of the people, is distinctly individual, being characterized especially by a large freedom and a child-like simplicity.

As Mr. Downes presented the picture, one might step into a world of the sixteenth century, travelling through desolate rocky country, inhabited by stunted trees, ruined castles, the air perfumed with a rare, hidden fragrance coming at last to one of the many quaint villages in which music, much as in the Elizabethan day, is a prime source of pleasure, even to the lowest strata of society.

The Spanish people are exceptional lovers of music, not as in our case, from the cultural point of view, but simply because the "like to hear it" And they listen to the finest and even the most modern with fresh enthusiasm. Villagers turn out *en masse* to attend a symphony program presented by a vagabond orchestra, even though the concert hall be nothing more than the village jail. Funds being low, not many orchestras are in existence, but every town has its band. Choice selections constitute the repertoire, with the ever present Beethoven symphony and band arrangements of the leading orchestral composers.

Choral singing is of importance. Here again, there is evident that sincere love

for music on the part of the performers who sing everything from folk music to that of Palestrina with a vigor and freshness producing beauty surpassing the most finished performances of our choral societies. Spanish composers give particular attention to the voice, creating music much in the manner of the early Elizabethan.

Mr. Downes found the folk music of Spain to be exceedingly interesting, with almost every small province possessing a typical sort of music. In proportion to the extent of territory Spain has the richest and most variest store of folk music to be found in any country. Downes pointed out a number of the many influences to which the music of Spain has been subjected—the Moorish, Asiatic and European. The enumerable bands of foreigners who have either crossed the country or remained therein for some time, have left some element, which, if amalgamated has been a part of the development of Spanish music. In the records of Spanish music Mr. Downes played, there was apparent freedom, almost barbaric, and yet refined, and the sparkle of youth. At times, there was a distinct note of Orientalism with a continual effort to return to one tone. One number, not entirely Spanish, showed definitely the influence of Africa, with its decided feeling for cross accent.

Needless to say, Mr. Downes proved to be not only an authentic reporter of the musical situation in Spain, but a speaker, entirely delightful, with a humor sometimes subtle—at other times, quite otherwise, revealing even a bit of satire

concerning the press agent, the musical critic, and other functions in our highly organized musical world. A. M. B.

NEW BOOKS AT THE PUBLIC LIBRARY

- Ashton. Doctor Serocold. (A page from the day-book of an old English doctor.)
- Bower. Tiger Eye. (Another "Western" with plenty of excitement.)
- Burton. Lovejoy. (A young couple learn money doesn't bring happiness.)
- Byrne. A Party of Baccarat. (All that it suggests.)
- Chotzinoff. Eroica. (A novel based on the life of Beethoven.)
- Curwood. Son of the Forests. (Wherein he tells his own life story.)
- Her Privates We. (On the Somme and Ancre fronts in 1916.)
- Morrow. The Last Full Measure. (A Parker. Laments for the Living. (Doothy Parker's prose loses none of the spice in her poetry.)
- Patterson. The Gay Procession.
- Salten. The Hound of Florence. (A whole gallery of lovely word paintings.)
- Wallace. Sanders of the River. (E. Wright. Exit.

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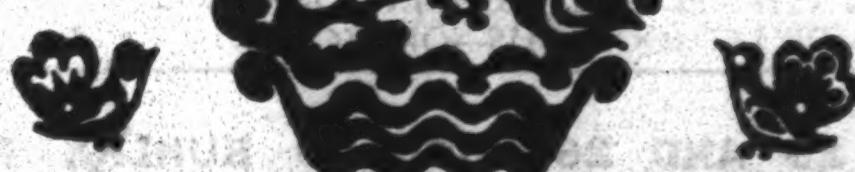
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The Theatre

"CARMEL NIGHTS"

The sacred precincts of the most high God of Gods were invaded last week-end by as irreverent and rollicking a mob of young people as might well be desired. The blood-stirring monotone of the Indian drums was supplanted by the joyous lyrics of Carmel songsters. Instead of tragedy in a primitive wilderness, we found gayety in a forest of enchantment.

There is no important element that distinguishes worth-while vaudeville—and by that term I include all comic reviews and the colored-face type of humorous dialogue—from mere cheap entertainment or burlesque. This is its relation to life and human nature. In the '80's there appeared in New York a famous couple of comedians, Harrigan and Hart. They took the city by storm. Political clubs voted to have their annual outings in Harrigan's theatre; militia would march for miles through the streets and troupe into the first ten rows of the Theatre Comique. In Europe they were hailed as great American actors. And yet they were the typical funny-pair, the end-men in the old minstrels. The reason for their great popularity lies in the fact, as Montrose J. Moses once said, "that Harrigan touched the mainspring of local life as it had not been touched before . . . and was hailed for his insight. Their unpublished dialogues are historical documents presenting an accurate, probing picture of the New York of that period. So today we have Amos 'n Andy. Their great popularity does not rest alone on the fact that they are funny, but that they are intensely human. They represent not only the negro race as a whole, but all of humanity. And now we have a local example of this. By tying up "Carmel Nights" with the life of the town, its foibles and its beauties, its characters and its character, it made not only a success, but an artistic work. It caught the spirit of Carmel and put it into words and song. Therein lies its success.

The program took shape about the figures of two such comedians, a tramp and his friend; the comic actions and dialogue of these two formed the backbone of the evening's entertainment. This important position was filled by Allen Knight and Gordon Nelson, whose pleasing voice added also to the musical side of the show. Mr. Knight was very fine. Anyone with a beard and some ragged clothes can play a tramp; it is

the subtlety of the actor that creates a successful comic role out of it. And while we are dealing with individuals, Constance Heron should not pass unmentioned. The naturalness and at the same time the finish of her performance was unusually noteworthy. But the credit does not go to the individual members of the cast but to the cast as a whole. In a show of this kind it is the cooperation, the rehearsing of the chorus, the working out of mass action that counts. The results showed that there had been much such work.

The lines and lyrics formed the chief attraction of the play. They were clever and apt. Mr. Durham showed perspicacity and courage in his friendly comments on Carmel peculiarities and the local news, as well as in his occasional flings into the realm of personalities, which I, in common with a great many others, thoroughly enjoyed even without knowing the individuals mentioned. From the feeblest pun to the most extended criticisms of the "place where no one does any work," the comic end of the evening held up well and was thoroughly entertaining.

Of the songs, "Hollywood Spanish" was perhaps the best. There was a swing to the music and a zest to the words that made several encores inevitable. "A Song of Carmel" was not particularly

original; the tune and words followed the conventional pattern for such songs from time immemorial. However, it was as good as most of these hymns of local patriotism and was decidedly better than the average. The singing of "It Must Be So" was delightful, and so also was the male chorus led by the good voice of Carroll Sandholdt on the "Carmel" song. On the whole, the men seemed to possess the better voices. It is very difficult to put on an amateur musical show; Mr. Durham and Mr. Foster did remarkably well in getting together as much talent as they did.

The dancing was not quite up to the level of the rest of the show. But it was perhaps the most difficult part. Complete unity of time and action is not to be expected in the untrained legs of amateur chorines. And if any of us have ever done any chorus dancing, we can easily excuse the occasional look of pained but grim determination that crept into the faces of the merry dancers. It is the hardest exercise in the world.

Some of the specialty numbers were excellent. The Josselyns, with their rich golden voices bringing to us the stirring ballads of another day, threatened to carry away the evening. It just goes to show that sincere and noble pathos can endure, and that despite the coldness of

the modern generation, there is still a deep strain of sympathy and tenderness in our hearts that can respond to such tragic situations as that called forth by "In the Baggage Car Ahead."

In short, the whole program was splendid. The first half was a bit stronger than the second, but even so the performance did not drag or seem too long. It is quite a stunt for one man to put on a show like that, with singing and dancing and acting all to be managed. Mr. Durham wrote the words and music, and did the producing and directing. It was a Garguantuan task, accomplished with astounding success.

[Let me thank Mr. Durham for his careful explanation of the reason for the much discussed Winking of the God. I only regret that on the evening of the performance, my interest was not focused on the mechanical details of the phenomenon; it would have saved much fruitless probing into the play itself.]

—OLIVER M. GALE, JR.

DEL MONTE JUBILEE

Rehearsals are under way at Del Monte for the "Fifty Years After" show to be presented on Saturday evening, August twenty-third, as a part of the celebrations commemorating the fiftieth anniversary of the hotel's establishment.

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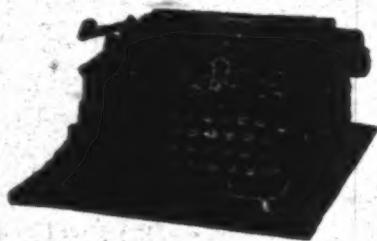
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also fresh from clever work in Kuster's adaption of the "Dreigroschenoper," will play two of the short roles that are so significant in Tchekov's dramas.

It is a Tchekov year in the theatre. Few repertory groups of importance have failed to include one or more of his four great masterpieces in their schedule. To the amazement of revue producers and Broadway managers, the most popular play in New York this past season has been "Uncle Vanya," produced by Jed Harris. And Eva LeGallienne's Civic Repertory can also credit its stability to the tremendous popular success of the Tchekov productions, of which the most notable has been "The Sea-gull."

Three performances only at Carmel Playhouse, beginning tomorrow night Curtain at eight-thirty. The box-office in the kiosk opposite the postoffice will be open from two to five daily, and in the Playhouse itself evenings from seven o'clock.

RUDHYAR AND SCRIBABINE

In all the recitals of new music given in Carmel during the last few years, there has been none where the emphasis has been put upon Scriabine. While the greatness of Schoenberg or Hindemuth is still a matter of debate, the world has rather generally accorded Scriabine a place as a master. It is on the contribution of the great Russian that Dane Rudhyar will speak briefly in the Denny-Watrous Gallery on Tuesday evening next, at eight-thirty o'clock, following which he will play works of Scriabine and Ruth Crawford, as well as works of his own. Illustrating the vocal possibilities of this type of new music, Rudhyar will sing or intone one or two of his chants.

It is Rudhyar's contention that the new music of which he is the apostle had its source in the earliest types of Pythagorean, Syrian, Christian and Oriental sacred singing. Its character springs from the life within rather than from contemporary conditions without.

"Scriabine and the Birth of a New Sacred Music" might well describe the evening's program, and probably no one is better fitted than Rudhyar to give the real meaning of Scriabine's work.

An especial reason for this is Rudhyar's peculiar piano technic which draws from the strings rich sonorities, a strange depth of tone that perhaps no other musician produces. In this particular, a Rudhyar recital holds an unusual interest for anyone concerned in the possibilities of piano sound, or in a new beauty.

Tickets for the recital next Tuesday evening are to be had at the Gallery.

The Theatre--continued

"THE SEA-GULL"

No stronger cast has been assembled in recent years on the Peninsula than for Tchekov's celebrated play, "The Seagull," which will be presented at Carmel Playhouse tomorrow, Saturday and Sunday nights. With Edward Kuster as producing director, Morris Ankrum as stage director, and Peter Friedrichsen in charge of settings, the production should have the same smoothness and finish as last month's "Thrip'ny Opera," the fame of which has travelled far beyond the limits of the Peninsula.

In "The Seagull" Morris Ankrum will play Constantin Gavrilitch Treplev. Ankrum's performance of this role in the Tacoma production earned him the highest praise.

Madame Arkadin, one of the most difficult and interesting of the roles created by the great Russian dramatist, will be portrayed by Carolyn Anspacher, whose brilliant performance as leading woman in "The Dybbuk" was the talk of San Francisco two years ago.

Mina Quevli, sister of the "Thrip'ny's" "Polly," will play Nina in "The Seagull," a role which she played with success in the Tacoma production.

Galt Bell, well-known some years ago in the cities around San Francisco Bay as one of the most brilliant of the players produced by the University of California, has been acting professionally in the East for five years or more. He will enact Trigorin in "The Seagull," the role played by Stanislavski in Moscow and by Jacob Ben Ami in New York.

Edward Kuster, portraying Pyotr Sorin, has played more than forty roles in the ten years of his residence in Carmel. His Mercutio in "Romeo and Juliet" and his Tony in "They Knew What They Wanted," are regarded as his outstanding performances. In the role of Sorin he again has an opportunity for picturesque characterization.

The role of Masha, played in New York by Eva LeGallienne, will be taken by Gloria Stuart, who has come to Carmel with a rich fund of Little Theatre experience. Richard Lewis, after several years of participation in plays at the University of California, has until recently been reciting and acting at the State Teachers' College in San Jose. He will play the sympathetic part of Dorn, the doctor. Charles McGrath, the amusing "Matt o' the Mint" in "The Thrip'ny Opera," will play Shamraev, pompous farm overseer. Andre Johnstone plays Medvedenko, the schoolmaster, and Sally Jaggar and Sam MacMunn,

The Theatre--continued**"JULIUS CAESAR"**

Some may think that all of the compliments that are due Gordon Nelson have been paid. As Yellow Snake in "The God of Gods" and as Fitts in Metz Durham's "Carmel Nights," he proved his versatility, but as Brutus in the Forest Theater production of "Julius Caesar," his resonant voice will give the poetry of this dramatic masterpiece.

It is a difficult part. The lines run over six hundred in number yet Nelson handles it beautifully.

The stirring part of Mark Antony, so familiar to all lovers of Shakespeare could fall into no better hands than those of the director, Herbert Heron. B. Franklin Dixon, as Cassius, is taking a heavy role, an interesting one. Dixon has much ability and will not be forgotten.

Julius Caesar is played by one who is known to Carmel for his painting. It is a surprise to see one of California's best artists, James Fitzgerald, behind the footlights. He is capable and shows much appreciation for this art as well as for the one he makes his vocation.

Casca is played by Elliott Durham; Decius by William O'Donnell; Trebonius by Herbert Pattee; Metellus by Arthur Mason; Marullus by Morris Ankrum; the Soothsayer by Albert Horenstein; Octavius by Leonard Cooki. Stuart O'Brien, Ruth Marion Poor, J. G. Darling, Edna Sheridan, Alex Gibson, and Olivia Warfield are Citizens. Constance Heron is Portia; Blanche Tolmie, Calpurnia; and Nan Thompson, Lucius; John W. Gregg, Jr., plays Servius; Guy Koepp, Cinna; Vasia Anikeff, Pindarus; James Darling, Prestus; Morris Wild, Popilius.

In addition to these there will be other citizens, senators, ladies, lictors and soldiers.

The large stage at the Forest Theater makes it possible to lessen the time generally used for scene shifting by using lighting effects and only part of the stage at one time. The natural surroundings in the forest will make a beautiful setting for the outdoor scenes.

To some the production will renew interest in the classics, to others it may be the birth of real interest in Shakespeare, to most of us it will be the same Julius Caesar done with added effects that cannot be given in an indoor theatre. A beautiful production, inspirational to all.

—J. F.

**NEXT WEDNESDAY MORNING
AT CARMEL PLAYHOUSE**

Charles Cooper, pianist, who appears at Carmel Playhouse next Wednesday in the fourth concert of the summer season, has been having unusual success in the East for the past two seasons and is regarded by the foremost music critics as one of the outstanding pianists before the public today.

When Mr. Cooper appeared in recital this past winter at the Congressional Club in Washington, Mme. Rimsky-Korsakov, a niece of Tschaikowsky, who had known Anton Rubinstein in Russia, remarked after the recital that Mr. Cooper's playing bore a striking resemblance to the art of the great Russian pianist.

For some time Mr. Cooper has been associated with the Peabody Conservatory in Baltimore and one of his diploma pupils won a Juilliard Fellowship this past season. He does not, however, permit his work as a teacher to overshadow his activities as a concert artist. He has played in New York, Boston and Chicago, and has toured the southern and eastern states.

Although a San Franciscan by birth, Mr. Cooper has not been heard on the Coast since his departure for study abroad twenty years ago.

His program for next Wednesday:

Variations in F minor	Haydn
Ballet des Ombres Heureuses	Gluck—Friedman
Sonata in A major	Scarlatti
Sonata in F minor, Op. 5	Brahms
Nocturne in D flat major	Chopin
Waltz in A flat major	Chopin
Etude in C minor, Op. 25, No. 12	Chopin
Reflets dans l'eau	Debussy
Concert Arabesques (on theme of "By the Beautiful Blue Danube")	Strauss—Shulz-Evler

BUHLIG TO RETURN

On the evenings of August nineteenth and twenty-sixth (Tuesdays), Richard Buhlig will give piano recitals in the Denny-Watrous Gallery, playing works of Bach, Krenek, Schoenberg, Scriabine, Chavez, Schubert, and Beethoven. The first program might be called "Polyphony of the Eighteenth and Twentieth Centuries"; the second, "Sonata, Song and Dance."

Those who heard the Buhlig recitals last summer will undoubtedly be in attendance, while those to whom the rare personality and musicianship of the artist are as yet unknown may be assured of two memorable evenings of music.

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IN SEARCH OF A NEW VOCAL MUSIC

by RUDHYAR

Western music has come evidently to a serious crisis. A certain type of musical expression which had grown in Europe is facing a wall. Modern composers had gone vehemently in search of new musical forms and substance until the war. Then came neo-classicism, the return of old standards. The pioneers gave up and went back to the old homesteads, rediscovering and copying heirlooms which they had failed to appreciate in their youthful search.

Yet the yearnings for new means of expression cannot be silenced. The old materials had to be mixed up in new ways. If the musical score were not to show any new formations, at least the sounds themselves had to be changed. Thus came about a great deal of experimentation with instrumental timbres, with orchestral combinations. And most striking, perhaps, were the new demands made on the human voice, mostly in central Europe.

Singing had been of three kinds: plain chant or old church singing, folk singing and operatic, or Art, singing. The former type has practically vanished in its original form. Folk singing has also lost most of its true character, save in a few remote parts of Europe. It has become standardized by instrumental scales. Operatic singing in its Italian form may be kept more or less alive, but finds its admirers and adepts constantly decreasing in numbers. In Germany the *lieder* type, and its relative, the Wagnerian type, were brought to their ultimate form by Richard Strauss and young Schoenberg.

The latter proceeded soon to transform the Wagnerian formula into a sort of half-spoken singing. In "Pierrot Lunaire," in the "Gluckliche Hand," which has been performed this winter in New York, the intoned speech has a certain analogy with the declamation used in China or Japan (just as Debussy's finds its clear prototype in Javanese singing) yet is quite new, especially in its choral form.

It is difficult to say whether words are heard more clearly in this Schoenbergian recitative than in other types. Its effect blends most strikingly with the character of the orchestration and a harmonious whole is produced. Lately attempts at discovering new vocal fields have been found in Czechoslovakia and Germany and described by Henry Cowell. There again, it seems, the voice

is considered for its quasi-instrumental effects and at the service of standardized musical forms. In other words, it is used *intellectually*, deliberate efforts being made to break the old-fashioned approach to vocal expression and to bring out an unknown wealth of sonorities latent in the human organ.

Going in a fundamentally different direction, we find Imre Weisshaus bringing from Hungary experiments with vocal chants which pertain, though in an embryonic form, to what we might call magical singing. This type of singing has been repudiated by official European music since the early centuries of Christianity, when the mystic Gnostic brotherhoods, heirs to the archaic traditions of Greco-Chaldean mysteries were destroyed by the Orthodox Church.

This music, which is strictly vocal, goes beyond the intellect altogether. It has its roots in mysticism and in the knowledge of occult forces at work in Nature and in man. It is not instrumental music and still less Art-music. In it the human voice is meant to release vital energies, soul forces.

We consider this magical realm that which belongs definitely to the voice, the creative organ of the human soul. It is a universal realm. All races have had, some still have, their sacred chants; and all these reveal an unmistakable kinship of inspiration. We hope that in America such a sacred and magical type of music will soon be reborn. We feel that such a rebirth of a universal type of musical expression is the greatest need of the present day.

SAN FRANCISCO OPERA

Eva Gruninger Atkinson, contralto, who appeared at Carmel Playhouse in the first of the Wednesday Morning Recitals this season, is to fill several important roles with the San Francisco Opera Company, which begins a series of twelve performances in Civic Auditorium on September eleventh. The complete schedule of the season has previously appeared in The Carmelite.

Guest artists to appear this year include Clare Clairbert, Hope Hampton, Maria Jeritza, Dorothee Manski, Queena Mario, Elinor Marlo, Louis d'Angelo, Benianina, Gigli, Frederick Jagel, Ludovico Oliveriero, Giordano Paltrnieri, Millo Picco, Ezio Pinza, Sydney Rayner, Eugenio Sandrini, John Charles Thomas and Gaetano Viviani.

Mail reservations are now being filled through the offices of the opera association at 153 Kearny street, San Francisco.

A CHRONICLE OF THE OLD WEST

Prominent in the Fall list of the Century Company is a book by Frederick Bechdolt captioned "Giants of the Old West." The book is a collection of true narratives. In their entirety they tell how the Far West was conquered.

With one exception, the stories hang on a central figure—the man who led the particular venture. So beginning with John Colter, the first of the free trappers, who, in 1809, discovered what is now Yellowstone Park, the tales go on to the early eighties when Charles Goodnight, who had taken the first trail herd northward from Texas, settled down to ranching in the Panhandle.

The exception mentioned, is the story of the Alamo. Curiously enough this heroic episode—more beautiful even in its bravery than Thermopylae—has remained untold in its details. At least it has remained untold to the general reading public. For this, the reason of course, was the rancor which lasted long after the Civil War; and the general conviction in the North that the secession of Texas from Mexico had been merely a part of the pro-slavery movement. So Mr. Bechdolt had to go a long way in his hunt for material on this subject before he obtained details from which to piece a coherent story. To him, at any rate, the task brought satisfaction. It was a rare pleasure to learn—and afterward to try and write it clearly—how those heroes in homespun and fringed buckskin handled themselves in their great hour.

Taken in the main, these stories probably smell of blood and dust and sage brush. One publisher's "reader"—she was on an editorial staff of a magazine—spoke of the Alamo as "Blood and Thunder." She was quite right. It was the blood of heroes and the thunder of mighty combat.

Among the narratives—about midway in the book—is the tale of Brigham Young, describing the Mormon exodus to the Salt Lake basin. It includes the incident of the handcart companies, which is one of the bravest chapters in the history of the Old West. Among others included in the volume are Stephen Austin, who founded the nation of Texas; John Sutter, William Becknell, who took the first wagon train to Santa Fe; and William Ashley, the fur trader, whose free trappers discovered the first route for wagons across the Continental Divide.

The Century Company is to bring out the book early in September.

Let's See Now

By LINCOLN STEFFENS

The French are troubled among themselves because the Americans do not stay long in Paris. We come, as of old; by the ship-load we are landed here, but most of us only pass through Paris and France to other countries. The French are wondering why. Why do the Americans go on with their money to Munich, Berlin, even to Russia?

One of their columnists, Cr. de la Foucardiere, has an interpretive description of the phenomenon, under the heading "They Are Coming."

"They are awaited in France with an impatience equal to that which we manifested in the tragic hours of the war. But this time we are not looking for guns or reinforcements. On the contrary, with our guns loaded, we are ready for the passage of a wild migration. All last winter we listened to the lamentations of the merchants over bad business. Nobody in France was buying anything. Americans had money, however; it was their duty to come over here and spend it in France. If there is a crisis now, it is the fault of the Americans who have come, have seen, have understood and, so, have gone elsewhere to drink. All wild things can be educated. And it's the hunter that educates them. Set a trap for swallows; you catch three, four, and then no more. The others flee and save themselves. It is the same with mice, elephants, fish and Americans. Thanks to the education we have given them, the Americans have learned to save themselves and their dollars. If you want to get their money, you have to go to their country (to Hollywood, for example). The Americans are not coming here any more to put themselves in the range of our guns."

There is more of this. "The candid trust of the Americans in us used to be touching, when they ate out of our hands and never counted the change. It is a matter of pride with us that we taught them to count; these Americans who are superlatively gifted in the exact sciences. . . . These migrating wild animals cross over France quickly now, to go farther—to Berlin, for instance." But this is enough to illustrate how the French talk to themselves about us.

(Lincoln Steffens' numerous friends will regret to learn that he has lately been ill in Paris. That the illness was not serious is indicated by the fact that he was able to write from his sick-bed the brief notes above.)

The Ballad of the Lonely Skyscraper

by EVERETT RUESS

(Everett Ruess is a sixteen-year Hollywood youth lately sojourning in Carmel.)

*Lonely you stand among your lesser brothers;
You thrust your pointed way above them all,
Soaring into the sky with your tiered height
And many-towered magnificence.*

At dawn the sun lights up your eastern towers;

Men climb within your caverned corridors.

At noon your spires reach into scorching sun-glare.

Then you are dark against the sunset clouds,

And at your feet you cast long purple shadows.

Later you reach with grandeur to a starlit sky;

Men go, and leave you here to stand alone,

Proud of your splendid stature.

You were not always here to pierce the clouds;

Once you were scattered in a thousand places.

From the firm earth men tore your ribs of steel,

Scarring the mountainsides with iron claws.

Gaunt, weatherbeaten oaks were felled

In far-off forests for your furnishings.

Huge blocks of granite once were carved and quarried

To make your pillared entrances.

Men gouged the wave-lapped seashores

To make you concrete sides.

They tunneled deep beneath the earth

To find a firm foundation for you.



*Then, like a living thing you grew;
At each day's close you reached
A little nearer to the beckoning stars.*

All day in your heights the riveters sweated,

Busily linking steel shafts with steel beams.

Higher and higher they toiled above the city;

Soon stone and wood and steel were made as one:

At last you were completed.

Proudly you stand above your lesser brothers now,

Scorning the lowly dwarfs who made you great.

And I, who stand below in admiration,

Worship your lofty loneliness.



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JUSTICE OF THE PEACE
Monterey Township

Primary Election, August 26, 1930

"CARMEL TO BE
KEPT PURE"

The story of Cornelius Vanderbilt, Jr.'s "Park Lane" has gone the rounds in Carmel before, but it may be of interest to scan another version, no matter how garbled. The following is from "Bob Wagner's Script," Hollywood.

As a matter of ordinary courtesy the article was brought to the attention of Postmaster Overstreet to afford an opportunity for any reply deemed necessary. Aside from "denying all implications," Mr. Overstreet stated that he had no comment to make.

* * *

We have first-hand information that the postal authorities of Monterey Peninsula are holding up fifty autographed copies of "Park Avenue," Mr. Cornelis Vanderbilt, Jr.'s recent novel, on the grounds that two scenes of love-making in it are "objectionable."

According to Mr. Vanderbilt, Postmaster Overstreet of the Carmel office accepted first class and special delivery postage (fifty-nine cents each) on these fifty copies, and then, without notifying the author, pigeon-holed them while he awaited an executive order from Washington confirming his (Mr. Over-

THE CARMELITE, AUGUST 7, 1930

street's) censorship. All of which is most annoying to the would-be recipients, but mighty helpful to the sale of the book, which is going at the rate of five hundred copies a day.

Mr. Overstreet found "the love-making on page seventy-one particularly objectionable." We don't recall being unduly shocked when we read the book, but then, of course, unlike Mr. Overstreet, we have our mind on Art. We have just re-read page seventy-one, and in the light of Mr. O.'s "Oh-s!" we must confess that the scene is a trifle warm. But no warmer, we venture to guess, than some of the love-making at Carmel-by-the-Sea.

In fact, we are deeply puzzled at Carmel's apparent lack of liberalism regarding the capers on Park Avenue when she herself is so liberal in her quaint customs and manners. Carmel—where the male disports himself in nothing but shorts, and where male and female are now permitted to bathe absolutely raw after nightfall, "provided there is no illumination!" (Who, indeed, enjoying such moist Bacchanals, would wish to be illuminated?)

No wonder that for years Carmel forbade street paving, refused to number its houses and looked askance at newfangled jiggers like the telephone and electric lights. Carmel apparently doesn't know that we writers have all gone Russian; that we take life as we find it, and then write about it without shame or embarrassment—except for the gentle hope that our devotion to Truth will perhaps shock a rural postmaster who will advertise that devotion—and more especially the Truth!—to a shock-loving world. We sometimes wonder if Mr. Vanderbilt and Mr. Overstreet have gone into cahoots to split the royalties!

In the meantime, these are the folk to whom the seized copies were addressed and who simply can't wait to read what is on page seventy-one:

General and Mrs. Cornelius Vanderbilt, Mr. and Mrs. Henry Davis (sister and brother-in-law of the author); W. R. Weir, (father-in-law of the author); Mr. and Mrs. E. G. Bowman (sister-in-law and brother-in-law of the author); Mrs. Cornelius Vanderbilt, (grandmother of the author).

[There follows a further list of intended recipients, including among others, Gen. Pershing, Dwight Morrow, Hon. Ortiz Rubio (President of Mexico); Mayor Walker of New York and Mayor Ralph of San Francisco, Al Smith, Texas Guinan, Douglas Fairbanks, Marion Davies and Charlie Chaplin. In a footnote, "The Script" states: *Later—The ban is lifted! Sale in Carmel terrific!*]

baked delicacies to add the finishing touches to the menu . . .

**C A R M E L
B A K E R Y**

Phone 331

Carmel

Picking Up a Few "Strands"

By FRANK SHERIDAN

(Continued from last week)

Up against it in more ways than one. Not only was a firing squad waiting for me at Salt Air headquarters; but a horrible mess was waiting me at the rehearsal hall.

Talbot was a peach of a pyrotechnist, but as a director of a show he wasn't even a good truck driver. He had ideas, that boy had, and he tried several out while I was East—all of them flivers—he acknowledged that he "didn't have time to work them out." Even the couple that were putting on the dances, Eddie Russell and his wife Tillie (darned clever and lovely people) had been turned upside down by Frank. How I did want to "sock him one" when I realized the chaos he had made. But the long legged son of a gun was learning through his mistakes, as you will see later.

I jumped in and drove the mob hard and fast; night and day—a hundred of them at a time for a few hours and in a week had things smooth again. If you think three hundred fifty people are easy to handle in complicated marches, ballet dances, organized confusion, groupings, tableaus, and, finally, getting them out of danger when the fireworks started, in the small space I had to work on, your mind's adrift without sail or oar.

The day after my return from the East where I went to engage circus acts, I realized I had to face the music that would be artistically and effectively played by that superb performer—Nephi Clayton, of the famous team of Clayton and Saltair.

Oh boy! what I went through walking up Main street that morning was all a man could bear, I thought; but it was nothing to what I felt when I stood in Clayton's office, and, as we'd put it now-a-days, "spilled the beans." Dog-gone it! but I felt cheap, even if I did smile a nice good morning to the "Chief." No smile from Nephi though—he was John D. Frozenface with the frost glistening on every hair of his whiskers—and right now I'll go on record as saying that I believe Charles Evan Hughes got his pattern for a beard from Nephi Clayton, but Clayton could give a ten handicap to Hughes at his best and beat him without mussing a hair—while Ham Lewis with his "Pinks" would be in the tyro class;

all of which must lead you to believe that Nephi's beard was some whiskers.

I stress his adornment because, as I stood there, I thought that if I had whiskers like him I would have his dignity and perhaps get away with the "financeering" I was about to perpetrate—I was young then and I couldn't see that the dignity was in the man himself.

His first words were—"Well Sheridan, where's the bond you were to furnish?" What a moment. Just for a flash of a second I was tempted to pile on a few more lies. One can do a lot of thinking in a few seconds, and while I arranged a chair for myself—I wasn't invited to sit down, but I had to do something to stall for time—I thought fast, very fast. The first thought was how decent and considerate this Mormon outfit had been in dealing with me. They asked for a bond—yes; but no pound of flesh did they want. They were business men but they helped the contactor's stumbling feet to walk in a business way. They had lived up to the letter of their agreement and beyond. They had been kind and generous. I had been lying and deceitful, and they believed in me. I never felt cheaper in all my life. My mind was made up on my answers as I sat in the chair.

"Mr. Clayton there is no bond, there never was. I lied to you to get the show going. I'm damn sorry, and I'll go through with it without any profit. There's going to be a profit, don't make any mistake about that. Anyone in Salt Lake that's got fifty cents is going to see the show and you'll do a business that you've never done before."

I shot a monologue at him for about three minutes—a talk full of repentance, enthusiasm, advertising ideas, and performance highlights, all of which was sincere. But not a move out of Clayton—the ice-house doors were open wide. I looked at his red whiskers and I thought of a line in a song—"The frost is on the pumpkin."

A long pause. I was about to say something in sheer desperation when he spoke. "Sheridan, how much money did you have to start this thing?"

"Seventy-five cents;" came out of me before I knew it. I was living in The Palace of Truth.

Then, for the first time since I came into the room, a change came over the man—his eyebrows lifted, which, in conjunction with a certain movement of the eyelids, denote extreme surprise.

"Seventy-five cents. How have you paid for all of these things you are putting into the show?" he asked.

"I haven't;" was my answer.

A long, long pause. Nerves being held in check by me with supreme effort. A smile slowly started in Clayton's eyes, wandered into his brow, dropped down to his mouth, went rippling through his whiskers, then jumped all over the room into a big hearty laugh.

"All right Sheridan, the joke is on me. We'll go through with the show. I think you'll make a success of it."

The angel Moroni, or the angel Gabriel didn't look half as beautiful as that angel Clayton did to me just then.

(Continued next week)

VARIED DRAMATIC FARE AT PASADENA

Following is a provisional list of productions scheduled for the Pasadena Community Playhouse.

"The Man, Saul," modern play by Sidney Robert Buchman (world premiere)—July thirty-first to August ninth.

"Dacula," by Hamilton Deane and John L. Balderston—August fourteenth to twenty-third.

"The Importance of Being Earnest," by Oscar Wilde—August twenty-eighth to September sixth.

"Three Wise Fools," a comedy by Austin Strong, with Morris Ankrum—September eleventh to twentieth.

"What Every Woman Knows," by Sir James Barrie—October second to eleventh.

"Richlieu," by Bulwer-Lytton—October sixteenth to twenty-fifth.

"Poor Little Rich Girl," by Eleanor Gates—October thirtieth to November eighth.

"School for Scandal" (Sheridan)—November thirteenth to twenty-second.

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ASILOMAR SCENE



Asilomar Notes

The Asilomar Congregational Conference of Northern California has been in session since August second. In conjunction with the regular conference the Congregational Young People are holding their sixth annual summer conference offering courses for people of both college and high school age. Dr. Harley H. Gill is the leader of the conference and Dr. Noel J. Breed is director of the young people's group. This meeting which closes tomorrow has, indeed, been a week of "Study-Fellowship and Inspiration" amid the pines of Asilomar.

CONGREGATIONAL CONFERENCE BASEBALL

Tuesday, the Stuck-Ups, the young college women employed at Asilomar met the Congregational Young Women in a baseball game. The game succeeded in being a walk-away for the Stuck-Ups who triumphed to the tune of fifteen to two. This was the last game the Stuck-Ups will play with conference people this year and they have succeeded in winning every game they played.

BUSINESS GIRLS

Tomorrow the Y. W. C. A. Business Girls open their conference at Asilomar. Their theme will be "How to Live More Creatively Both on and off the Job." The conference will seek to give the business girl a keener sense of the economic organization of the world in which she lives and works, in order that she may make adjustments to the economic order and enrich her life with new appreciations and experiences.

The conference hostess will be Mrs. Homer T. Miller of Oakland. Mrs. Miller is a member of the National Board of the Y. W. C. A. Miss Pearl Tsang will be registrar of the two hundred and fifty girls expected to convene.

"BRINEY BREEZE" AND "PIE RAT"

Both the "Pie Rat" and the "Briney Breeze," the publications of the Pirates and the Stuck-Ups respectively have made their appearance. Both of these publications have been edited by Arizona college students. Anna MacLachlan was editor of "Briney" and Archie Cashion edited the "Pie Rat." Both publications were cleverly done and representative of the splendid spirit that prevails in the two organizations that sponsor them. The "Briney" was dedicated to Florence Hill Gaylord of Carmel. Miss Gaylord is in reality and according to the dedication, "the ruling spirit of Asilomar, possessor of that rare combination of charming personality and efficiency, to whom and for whom no effort has been too great." The "Pie Rat" was dedicated to Miss Grace E. Richardson, Director of Asilomar who has endeared herself to all since her arrival this spring. The dedication read: "In appreciation of her kindly understanding, genial goodwill and unfailing consideration."

ASILOMAR DAY

Tomorrow is Asilomar Day in the Asilomar Bookshop. Many interesting imported articles will be on exhibition as well as souvenirs and paintings of the "Circle of Enchantment." Guests, conferees and local visitors will enjoy this special day and are cordially invited to visit the bookshop of Asilomar.

Get in the
Swim
Del Monte
Bath House

CHRISTIAN SCIENCE CHURCHES

"Spirit" will be the subject of the Lesson-Sermon Sunday, in all Churches of Christ, Scientist, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

The citations which comprise the Lesson-Sermon will include the following from the Bible: "God is a Spirit: and they that worship Him must worship Him in spirit and in truth" (John 4:24).

The Lesson-Sermon also will include the following passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy: "We worship spiritually, only as we cease to worship materially. Spiritual devoutness is the soul of Christianity. Worshipping through the medium of matter is paganism. . . . 'The true worshippers shall worship the Father in spirit and in truth'" (p. 140).

COMMUNITY CHURCH

Like the beautiful sunshine of recent days, does Community Chuch bid the sojourner welcome to its services of worship. Stressing beauty, and blending beauty with warmth in an individualistic way suitable to Carmel, this church perhaps stands alone in its uniqueness. In addition to the above characteristic, the note of experimental unity is particularly interesting. Many ideas of belief here worship harmoniously together. "We think and let think" is at least a reasonable welcome for all.

Sunday next the Order for Divine Worship will be as follows:

Organ Prelude: "Would God I were a Tender Apple Blossom."

Hymn of Praise by Congregation.

Recitation of the Creed of the Apostles.

Pastoral Prayer and the Our Father.

Reading from the Psalter and Responses.

The Gloria Patri.

New Testament Lesson.

Ministry of Music: Tschaikowsky, and a recording of his pathetic "Elegie" by the Philadelphia String Simfonietta.

Worship in Offering. Music will be antiphonal.

Sermon: "Suggestions about the Mystery of Pain."

Closing Hymn of Devotion.

Benediction and Doxology.

ALL SAINTS CHURCH

The Rev. Edw. L. Freeland of Marysville will preach the sermon at the eleven o'clock service next Sunday morning.

Holy Communion will be celebrated at 8 a.m.

Church School at 9:45 a.m.

No evening service until the first Sunday in September.

LEGAL ADVERTISEMENTS

(*The Carmelite is the Official Newspaper of the City of Carmel-by-the-Sea.*)

NOTICE
NOTICE IS HEREBY GIVEN:

That on Monday, August 4th, 1930, the 1930 ASSESSMENT ROLL, duly completed as required by Ordinance No. 11 of the City of Carmel-by-the-Sea, will be open to the public.

NOTICE IS HEREBY FURTHER GIVEN:

That on Monday, August 11th, 1930, at the hour of 10 A.M., in the Council Chamber at the City Hall, the Council of the City of Carmel-by-the-Sea will sit as a BOARD OF EQUALIZATION.

Signed: SAIDEE VAN BROWER
City Clerk

[SEAL]

SMALL ADVERTISEMENTS

MOTORING: By the hour or trip Seventeen-Mile Drive, Point Lobos, Fifty-Mile Drive, Santa Cruz. Also motoring to Portland, Ore., between August fourth and tenth. Will have accommodations for three ladies. Packard car. For particulars, telephone 767-J. Miss Marjory Pegram.

LOST: Tuesday, July twenty-ninth. One pair silver rimmed spectacles. Reward Five Dollars if returned to owner. Telephone number 287-W. Post Office Box number 223, Pebble Beach.

WANTED TO RENT: or lease, small furnished apartment, heated, modern. State price, location. Responsible. M. W. Watson, 9 Edwards avenue, Sausalito.

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NORMAN BAYLEY EDITOR

THE CARMELITE JUNIOR
NUMBER 23
AUGUST 7

O U R V I E W S MINIATURE GOLF COURSES

It seems that the miniature golf courses are the next thing to take the world. They started all of a sudden, they started having them just here and there, then they began to grow, get bigger and better, then they got them as some hotels and places like that. People have taken to this new sport because besides having fun it teaches you how to putt on a real golf course and it is very good exercise and the good part of it is you can play day or night. This game is one you seldom get tired playing because the same thing doesn't happen every time. I have noticed that on reading the paper and such things as that they are having turments between different partys and soon they will be having turments between states and then between countrys which will make the world still more united that means that Miniature Golf courses are good

† † †

NOTE—Seeing that some of the readers of the Junior would like to know how the Serial, "Starting A Business" would end I will try to make a fairly reasonable ending.

STARTING A BUSINESS

By the former EDITOR, Jo SCHOENINGER

We left Charlie trying to figure out what it was all about. He stayed for a whole year without finding out, too. And he made enough money to pay back his Uncle. He was continually having trouble with the other shop but he finally won out and so all the natives bought their things from him instead of from the other store causing them to go bankrupt. He found out with a little "detective work" that the certain Mr. Priestly was a man that Charlie's uncle sent down to protect him from the wilds of the Jungle. But he was gone now, as Charlie was getting along fine and needed no assistance. So that's the end of my serial and I hope that you have enjoyed it as much as I have writing it.

COWBOY BILL

Bang, bang, a six gun spoke,
And from its muzzle there came blue
smoke.
The man on the floor was pale and still,
The man who had shot was Cowboy
Bill.
The sheriff came in,
And admitted the sin.
And drank to the man on the floor,
There appeared a man who blocked the
door
A ranger by the clothes he wore,
He accused the man who they called
Bill,
Who had shot the man that lay so still,
He refused to go but stood stock still,
There was a flash and that is the con-
clusion of Cowboy Bill.

N. B.

CARMEL NIGHTS

This play was held in the Forest Theater on the thirty-first of July and the first and second of August. The plot was the father of this girl. He didn't want her to marry the man she wanted to, but you know how it is, she was one of these kind that always get her man and he didn't kick because he got what he wanted. That was supposed to be the plot but there was another plot which was stronger that was showing up the different characters of Carmel or shops or places. Speaking about the different people wasn't enough they even went so far as to make songs about them. I must say the play was cleverly written. The play was written and produced by Mr. Durham there also was a song in the play about him. This play wouldn't have gone over in any other town because they wouldn't know the characters but all the three nights they were well filled up. Every time one person would sing a song everybody would walk out and sing the chorus. Talking about choruses you ought to see those chorus girls dance, and while everybody was singing the girls were out there

dancing with all their might, then in the middle came the drinks, coffee and hot chocolate. You would think that making in a quantity like that that the chocolate or coffee wouldn't be so good but the chocolate was very good and I guess the coffee was as good from what I hear. The night I went was perfect. There was a comedian there that really was good, he was a tramp, at least in the play. All the actors knew their parts well and the play was a big success.

† † †

COOKING FOR A LARGE HOTEL

I have been through the kitchen of a large hotel and found it very interesting. There is a big oil range with three big ovens. When it is going it gets red hot. They have a pot about two feet high for soup stock. There is a refrigerator with two enormous freezing units In this they keep the meat and fish, the milk, cream, butter, pastry, and everything that needs it. In the pantry they keep the cream that is in use, the ice cream, and pastry. (I have sampled it myself). They have a baker to do all their own baking. After lunch they put on the fowls or meat for dinner. Dinner dinner is usually over at eight o'clock.

Editor's Note:—

This is the first of series of articles on the business places of the town.



TRINKET

If you go into the stables, and look in the first double stall you will see a comparatively small horse named Trinket. This is the San Carlos stables. Warning—do not ride double because you will not ride long (I tried it). He is a bay colored horse, he is a gentle horse. This is my experience. I was riding along and I stopped at a friend's house. I gave her a ride and she said that the horse would ride double. I agreed with her so I got on and he started bucking and I slid off. The horse went bucking into some bushes but she stuck on until he quieted down. She is a very good rider. Most any horse in the stables will go straight home no matter where he is, which shows that horses have instincts.

Pat Kennedy

continuing THE CARMELITE JUNIOR

Editor's note: I have decided to attempt to make a serial called "Exploring in South Africa" and hope it will be successful.

SHIPWRECKED

The two boys of about sixteen sat in the front of their house, their names were Bill Smith and Jack Brown. Bill is heavy and husky and Jack is smaller and pretty strong. Both just waiting for excitement. "Gee, Jack, I wish I was on a deserted island with canibals all around and a lot of wild animals too," said Bill. "I know where you want to be, in a circus with the rest of the clowns." And so began the fight. The fight was interrupted by a faint call which came nearer and nearer. The boys got up, straightened themselves out to at least look presentable, when Bil's father came into view. A big stout man, quite an od man. "My boy," he said. "you know my business pretty well, I am going to send you over on a business trip to Europe, it means an awful lot to me, the man that I am doing business with wont come ove here so I would have to go over there. It means a lot to me but I am too old to go because you know how dreadfully sea sick I get, and I don't think I could make it, so I am going to send you, Bill, and you can take Jack along too if he can go by the permission of his mother. The boys were so glad that they fogot the fight and ran arm in arm to Jack's house to ask her permission. When thew had got there and had asked her she couldn't refuse. It didn't take the boys long to pack, and when they did they were mad to think that they had to wait until the next day to be off. They hardy slept at all that night, they were too excited to think of any other thing but adventure. When morning came they were up at five because the train leaves for the boat at six. When the time came they hopped on the train, and both gave a sigh of relief and in ten minutes were sleeping soundly. It was a very short trip so they didn't have much sleep. When they woke and had got off the train, they started on the main course of their trip by sea. They were taken to the cabin they were to occupy, it was a modernly equipped cabin and very large, but the first thing they looked for was the bed which they found made into the wall. I can truthfully say they made use of the bed. Bill was the first to awake, when an idea struck him and he woke Jack

and said "Jack, I am worried because Dad looked worried when he left us, you know an idea struck me, its true that dad's compeditos have tried to baf-fel every important deal that he makes and they have succeeded almost every time so I think that he thinks that they might try something desperate because his is more important than any of the others, so who knows, we might be folowed."

"Say Bill, that's an idea, I never thought of that. It sounds sensible to me." With that thought in mind they got dressed, and nothing was said until after breakfast both were concentrating on the situation. After they had aten and were walking down the deserted part o fthe deck, Bill said "What do you think of doing a little underdand work and find out who's following us and why?" I was just thinking the same thing and I was panning on doing it tonight." "Same heer," said Bill, and the matte dropped until the night came. Both boys went to he cabin and go dressed in black suits and both slipped a little automatic into his pocket and went out of the room.

† † †

B O O K S

IN THE DAYS OF THE GUILD

By Lamprey

This book is made up of many fairy tales which are very interesting. There are many colorful pictures in this book illustrating the different stories. This book could only be recommended to smaler children and to them it would be very interesting. This book can be gotten at the Carmel Public Library if any one wishes to read it.

N. B.

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CARMEL GARDENS

The soil of Carmel is too sandy to grow any thing well, so most people put a few inches of black loam on the top. Most of our garden is planted in the sandy soil and is doing very well. We have just started a lawn which doesn't look like much yet. Quite a few gardens in Carmel are rock gardens. They are very pretty. The live oak and pine leaves are bad for gardens as they both form acids which injure the plants. They should be swept or raked up. The roots of the trees are often very troublesome and sometimes choke the flower roots. For this reason the plants should be put in boxes and sunk in the ground.

R. D. K.

Pats for Pets

PATS FOR PETS

In a magazine that was published not very long ago a mother brought up that every child should have a pet to care for, but that it was unfair to give a dog or any other animal to a baby, not knowing it the baby might hurt the animal. A little baby should have a toy kitten or dog and learn to take care of it and be gentle with the toy and when it is time that the child could have a real live animal they will know how to take care of it and not crush it or anything. This is about the best means of teaching a baby to love animals.



PUSSY CAT

Once there was a pussy cat,
Who once caught a bat,
They fought all that night,
Was a terrible fight
But the pussy won out at the last,
Because she was very fast.
One more bat she did slay
And all night with them she did play.
She saw a bird over head,
That looks like a fat one too she said,
It was way up high and looked very
small,
But little did she know it was watching
her crawl,
The bird came down like a dart from
the sky,
And picked up the pussy, she did not
know why.
iRding through the air,
Gave pussy a scare.
They came to a nest
Where the little ones rest,
Where poor pussy knew no more.
She had killed the bat,
And was sorry for that,
For now she knew the pain,
And was sorry for the bats she had slain.

1¢

a meal —
to cook with *electricity*



And the electric range
costs no more than
any good range

Electric cooking has an aristocratic "atmosphere."

However, fine "atmosphere" should not mislead any one from true dollar-and-cents facts. Here they are:

You can cook a complete meal for four people with 4c worth of electricity. In addition, the price of an electric range itself is no more than any good range.

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meat. Moreover, the electric range is the "keynote" for a beautiful, clean kitchen.

Today's electric range has Improved Cooking Elements, 29 to 50% speedier. Fully enameled Rust-Proof Oven. Smokeless Broiler Pan. Smooth Porcelain Enamel which wipes clean easily. Cooker Pot. Automatic Oven Temperature Control, and a Special Time Clock for automatically turning the oven current on and off while you're away.

Come into our office or a dealer's store and see the fine new electric ranges. And remember, modern electric cooking IS economical.